

EXCAVATIONS AT SARAÇHANE IN ISTANBUL: SECOND AND THIRD PRELIMINARY REPORTS

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SECOND REPORT

THE second campaign of excavations at Saraçhane in Istanbul, by Dumbarton Oaks and the Istanbul Archaeological Museum, lasted from 24 May to 18 August 1965.¹ The chance discovery in 1960 of architectural fragments from the early sixth-century church of St. Polyeuktos² had been followed in 1964 by limited excavation which disclosed substantial structural remains attributable to this church.³ Our main aim in 1965 was to investigate the ground plan and character of the church, and a subsidiary task was to glean as much information as possible about related levels encountered during construction of the adjacent underpass.⁴

THE UNDERPASS

Work on the underpass had continued throughout the winter of 1964-5, closely watched by Dr. Fıratlı. The extensive foundations of a Turkish Bath, the Ibrahim Paşa Hamamı,⁵ had been encountered beneath the modern street intersection. By May an area approximately 80 meters square had been dug to an average depth of 8 meters, with wide sloping approaches for the Atatürk Bulvarı to North and South (fig. A).⁶

The Ibrahim Paşa Hamamı occupied the central and southern sectors of this area. Its foundations, almost entirely made up of Byzantine *spolia* set in hard, pink mortar, were cut by the eastern edge of the road-

works, where, in section, it could be seen that these foundations overlay wooden piles in dark clay. The *spolia* consisted of columns, column bases, Corinthian capitals, Ionic impost capitals, and impost blocks with flat leaf-and-palmette carving; much of this material was successfully salvaged.

Immediately north of these foundations, and running into the section provided by the eastern face of the underpass cutting, was an earlier barrel vault of brick (span 5.68 m.), the northern springing of which was built against an even earlier wall running east-west for the full width of the underpass. This latter wall was over two meters thick

Miss P. Pfeiffer, and we received invaluable help throughout from the technical staff of the Archaeological Museum. Mr. Lawson was released for this project by the Northumberland County Architect's Department, and Messrs. Harrison and Hayes by the University of Newcastle upon Tyne.

² C. Mango and I. Ševčenko, "Remains of the Church of St. Polyeuktos at Constantinople," *Dumbarton Oaks Papers*, 15 (1961), p. 243 ff.

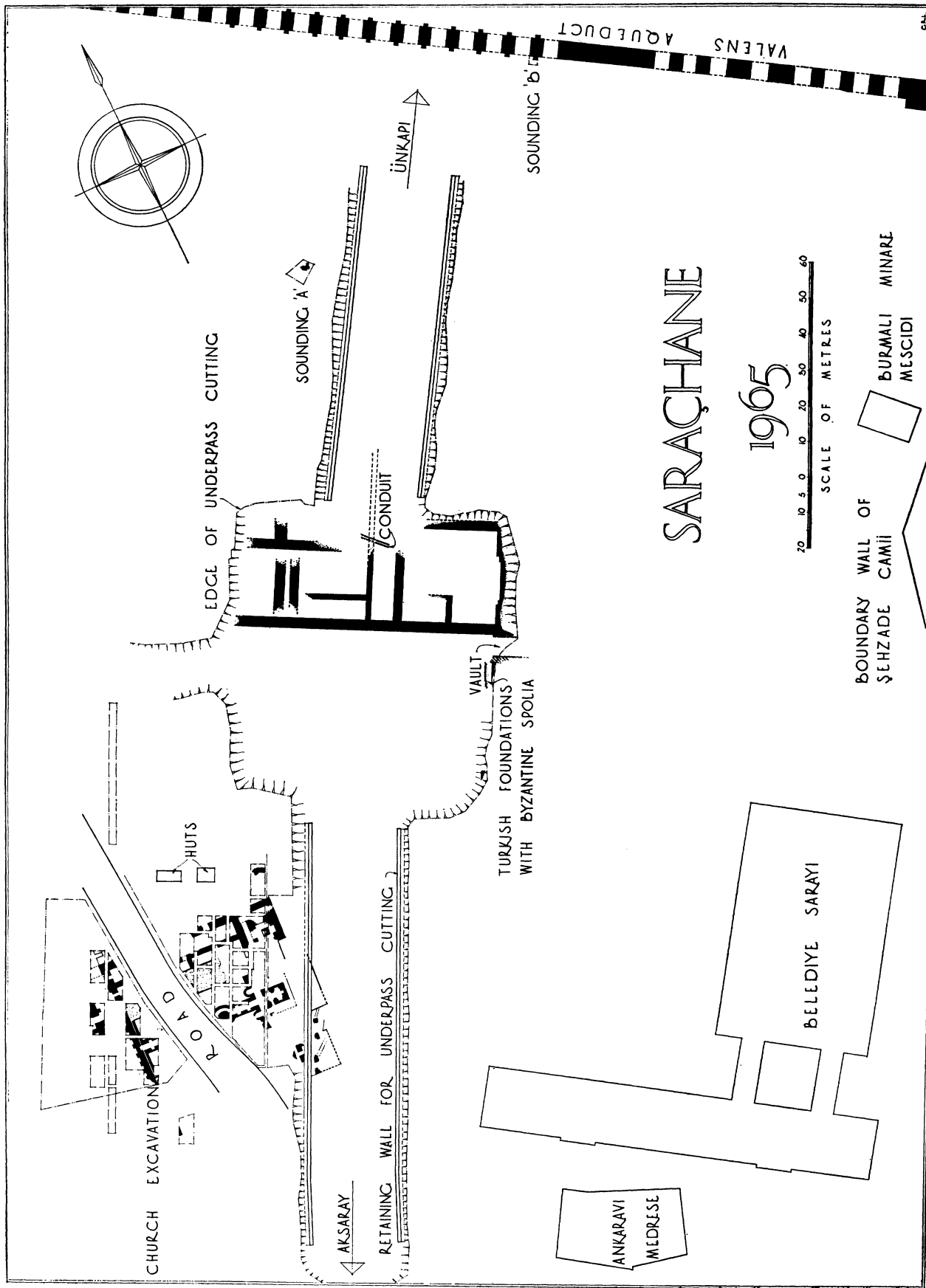
³ For this first campaign, cf. our "Excavations at Saraçhane in Istanbul: First Preliminary Report," *Dumbarton Oaks Papers*, 19 (1965), p. 230 ff. (hereinafter cited as "First Preliminary Report").

⁴ This is the great roadworks program at the intersection of the Şehzadebaşı Caddesi and the Atatürk Bulvarı (cf. "First Preliminary Report," p. 231). Our warmest thanks are due to the engineers for their friendly cooperation.

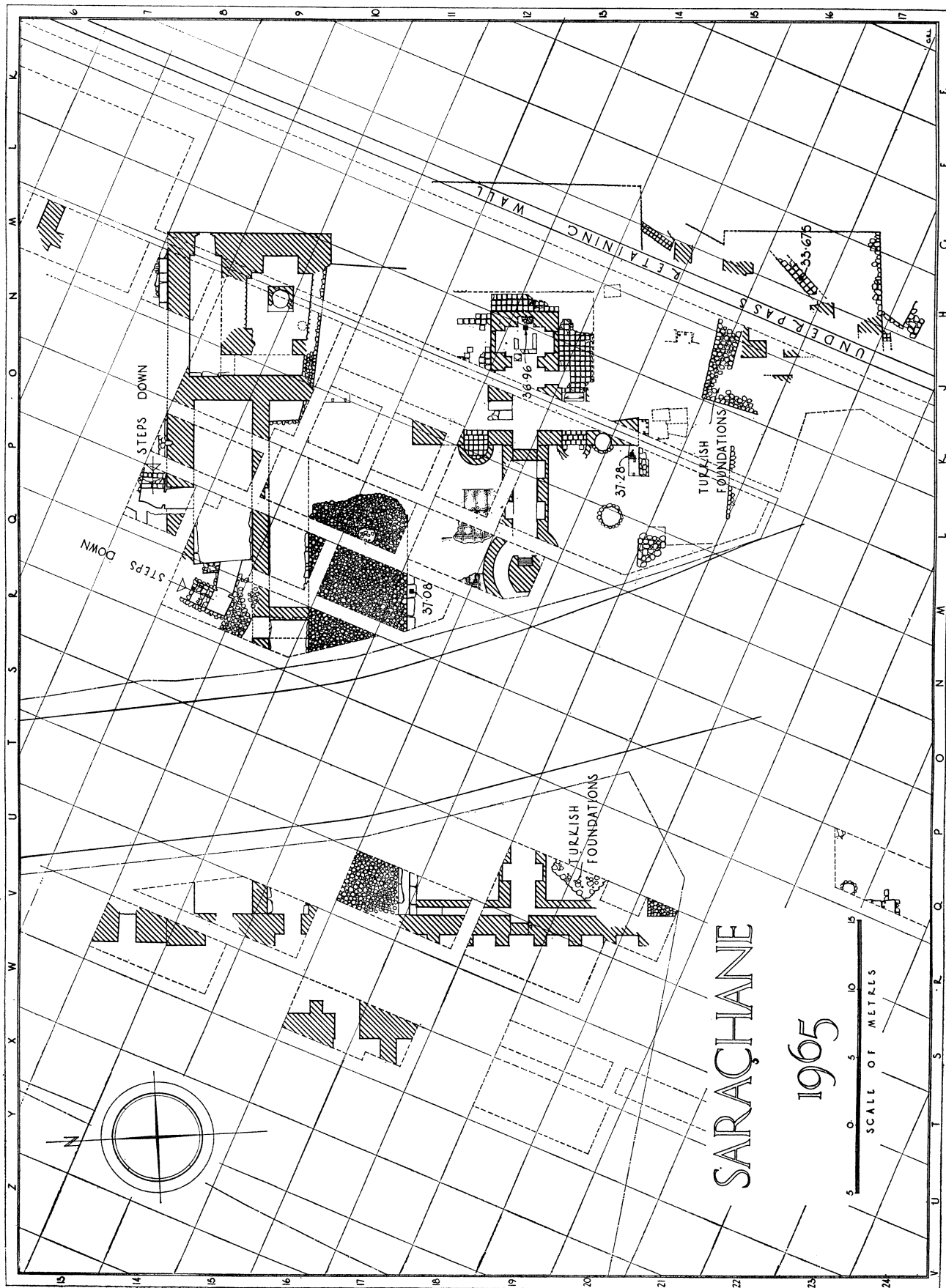
⁵ For this building, cf. H. Glück, *Die Bäder Konstantinopels* (Vienna, 1921), p. 142, fig. 105; for its approximate location, cf. E. H. Ayverdi, *19 Asırda İstanbul Haritası* (Istanbul, 1958), sheet C4.

⁶ Levels this year were taken from a datum in the underpass provided by the municipal surveyors and represent height above mean sea-level; the height of our 1964 datum (cf. "First Preliminary Report," figs. A and C) was 39.26 m.

¹ We are again indebted to the Turkish Department of Antiquities and to the Municipal Authorities for permission to undertake this work, and to Mr. N. Dolunay, Director of the Archaeological Museum, for his effective help and constant encouragement. Our staff this year consisted of Mr. G. R. J. Lawson (architect), Mrs. Harrison (photographer), Dr. J. W. Hayes (pottery specialist), and Mr. C. Arthur, Dr. N. Asgari, Miss Ü. Izmirligil, and



A. Saraçhane, General Plan



B. Church of St. Polyuktos, Plan of Excavations

and of ashlar, and its eastern part provided the southern limit of a large building about 25 meters square, with a wide recess in its eastern wall suggesting an internal scheme of nave and aisles. This building and other walls to the west are remains of monumental structures of the fourth or fifth century, and it is possible that the continuous east-west wall may have formed the north side of the Mese, which traversed this region⁷ and which might reasonably be expected to underlie the modern east-west street, on the ridge between the Golden Horn and the Marmara.

In open ground northwest of the underpass, the engineers had encountered a building which yielded a large base (ambo?), a granite column, and a fine "Theodosian" capital (Proconnesian marble, ht. 0.49 m.); and an exploratory trench this summer disclosed *opus sectile* pavement at a depth of about 2 meters (fig. A, Sounding A). Elsewhere, we enlarged a trench, initially dug by the Public Works Department, against one of the piers of the aqueduct of Valens, and we were able to ascertain the depth of the aqueduct's foundations at this point, a useful addition to our knowledge of ancient levels in this region (fig. A, Sounding B).⁸

THE CHURCH

The preliminary investigations in 1964 had distinguished three adjacent sixth-century structures, which were, for convenience, called A, B, and C.⁹ It was, however, recognized that they probably formed part of a single large building (presumably the church), and our first trenches this year showed that this was, in fact, the case, A and C being substructures of the southeast and northeast corners of the church respectively, and B (between them) being a solid projecting platform for the apse (figs. B and 1). The north wall of the church, located

last year in M/9, was traced westward to a corner in V/13; the southeast corner had been recorded in the underpass last year, and, assuming a regular plan, we looked for, and found, the southwest corner in Q/22. To the west, a trench in V/15-16 penetrated the cross-vaulted substructures of a narthex. Toward the end of the campaign we were able to cut through the asphalt and concrete of the pavement of the former Atatürk Bulvarı, exposing the northeast corner of the church. Excluding the narthex and the projecting apse, the ground plan of the church is thus seen to be a 52-meter square, evidently symmetrical about an east-west axis which passes through the center of the apse platform.

The present ground level slopes to the south, and the northern half of the church is consequently better preserved than the southern. Inside the north wall are two parallel barrel-vaulted passages extending from the complex of rooms in the northeast corner to the west wall. Immediately south of the two passages is a vast, solid foundation (over 7 meters thick and deep), similarly extending to the west wall, but completely robbed at its eastern end. A distinctive feature of this foundation is an offset levelling course of very large blocks; the large blocks with dovetail cramps discovered in the first season (M/16) are now seen to be part of a similar course in the northern face of a corresponding foundation, which lies south of the axis of the church. The two parallel barrel vaults evidently supported the north aisle(s), while the two enormous foundation-walls (about 17 meters apart, and 24 meters from center to center) would have sustained *inter alia* the nave colonnades (fig. C).

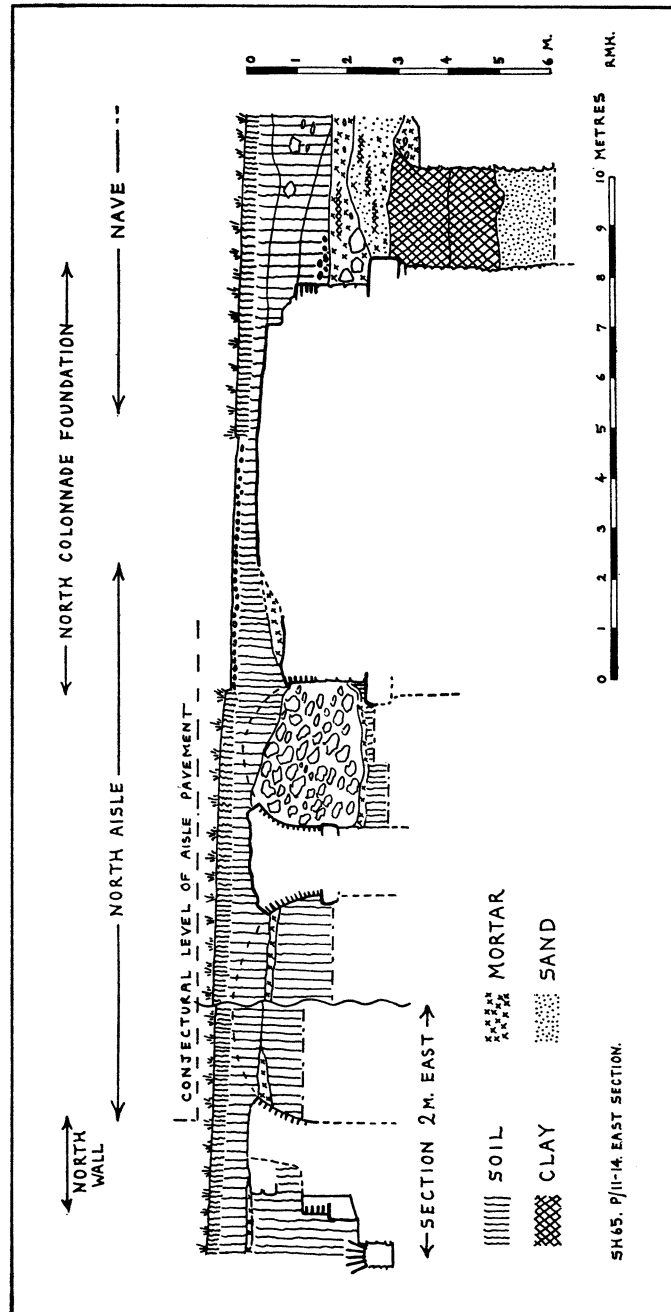
At the center of the church a corridor along its longitudinal axis widens to enclose a solid elliptical feature, which would appear to have supported the ambo (fig. 3). East of this is a transverse passage with three doorways in its eastern wall, the central one leading into a small marble-paved room (crypt) of two bays, the flanking pair leading into a rectangular tile-paved ambulatory surrounding the room (fig. 2).

It has become clear that only the substructures of the church survive *in situ*, and even these (particularly in the eastern part)

⁷ Cf. *De Cerimoniis* (Bonn ed.), pp. 75-6; Mango-Ševčenko, *op. cit.*, p. 244.

⁸ Sounding against south face of Pier 44-5 (following enumeration of K. O. Dalman, *Der Valens-Aquädukt in Konstantinopel* [Bamberg, 1933]). A rough projecting course (assumed to be the foundation) was found at a depth of ca. 6.50 m.; this is ca. 11.90 m. below the bottom edge of the cornice from which the lower arches of this pier spring.

⁹ Cf. "First Preliminary Report," *passim*.



C. Section in P/11-14, looking East

have suffered from the depredations of stone robbers, whose deep pits have produced valuable groups of Turkish pottery. The pits normally penetrate the deep and extensive "destruction layer" of light mortary rubble, which has yielded most of our architectural fragments and fragments of church decoration, and which appears, from the pottery, to antedate the Palaeologan period. In the less disturbed areas to the west (especially U/12-14, V/12-13, 15-16) this distinctive debris was found to overlies a deep, mixed fill of dark earth, the latest sherds in which appear to be of the tenth century; coins on the site are generally rare, but securely stratified in this layer were found four worn specimens of the ninth and early tenth centuries.¹⁰

APPLIED DECORATION

Evidence for the sumptuous decoration of the church continues to be prolific, but fragmentary. Three more large pieces of inlaid column shaft, like last year's,¹¹ were found in the general area of the crypt; these were similarly inlaid with green glass and amethyst, but one had a few strips of gold glass adhering to the diagonal runnels, thus completing the elaborate scheme. Other inlay includes small, oblong pyramids of opaque green glass, several thousand fragments of opaque blue and green sheet glass, and several shaped fragments of mother-of-pearl. Mention may be made here, too, of a few fragments of agate, cut in thin translucent sheets.

Wall mosaic was again found in great quantity, with some evidence for figures. Gold glass tesserae on flat, vertical surfaces were tilted, in a technique familiar from St. Eirene and St. Sophia.

The disturbed fill in and around N/16 was found to contain considerable fragments of mosaic pavement, of which the largest is here illustrated (fig. 11). Tesserae (average 50 per square decimeter) are of black, white, green, and yellow marble, forming a geometric, rectangular design; they are set in lime plaster on a thick bed of marble chips.

¹⁰ All bronze, the latest of which is of Constantine VII and Zoe (913-919).

¹¹ Cf. "First Preliminary Report," p. 234, figs. 12, 13.

Crudely painted wall plaster was recovered from the floor of the north arm of the crypt-ambulatory.

Remains of marble paving and wall revetment occur over the whole site in almost overwhelming quantity. A score of different materials has so far been distinguished, and these include Egyptian red porphyry, streaked red marble from Iasos (Caria), Laconian green porphyry, Thessalian green breccia, yellow marble from Shem Tou (Numidia), white and dappled marble from Dokimion (Phrygia), white marble with jet black streaks from Adapazarı (Bithynia), and alabaster. Shaped pieces attest *opus sectile*, and slate, found in some quantity, probably provided the backing for particularly detailed work, involving perhaps the glass and mother-of-pearl mentioned above.¹²

ARCHITECTURAL CARVING

With few exceptions (e.g., screens of red porphyry and green breccia), architectural elements and decorative carvings are of Proconnesian marble. Window frames and mullions, lintels, jambs and thresholds, screens, posts and colonnettes, cornices (straight and curved), skirting panels with deep mouldings, beading (of the four types noted last year and several new types), and fragments of openwork were found in considerable quantity. The following is a selection of a few of the more striking pieces, all of Proconnesian marble:

1. One of many fragments of a *frieze*, with a curious "hook" motif between bead-and-reel borders (ht. 0.30, thickness 0.05 m.; fig. 10). This is clearly a counterpart to the cross-in-arcade frieze noted last year.¹³

2. *Screen*, with two registers of stylized plants separated by a plain band; in plan the screen presents a shallow concave curve (ht. 1.62, w. 0.88, thickness 0.065 m.; fig. 14). Found in the area of the crypt, together with considerable fragments of two similar screens.

3. *Cornice*, of type discovered at Saraçhane in 1960,¹⁴ with monograms between the

¹² For this use of slate in St. Sophia, cf. P. A. Underwood in *Dumbarton Oaks Papers*, 14 (1960), p. 206.

¹³ Cf. "First Preliminary Report," p. 234, fig. 6.

¹⁴ Cf. Mango-Ševčenko, *op. cit.*, p. 243, figs. 12-14.

modillions (l. 2.23, w. 1.29, ht. 0.40 m.; figs. 4, 5). Found in S/17, together with large threshold and jamb.

4. *Cornice*, with cross between deep scallop shells; there are traces of bright blue pigment behind the lobes of the intact shell and in the surrounding penannular groove (l. 0.57, ht. 0.32 m.; fig. 12).

5. An upper corner, with two decorated faces, of a large block, evidently a *pier*. Beneath a band of "inclined fret" is a grapevine panel with a border of rosettes; the decoration appears to be the same on both faces (ht. 0.565, preserved width 0.44 m.; fig. 13).¹⁵ Found in O/15.

6. The left-hand half of an *arch*. On its face, an inscription follows the curve of the arch, and the spandrel is filled with a twisting grapevine; the intrados is decorated with a peacock (its body missing)—one of a pair confronting each other across the arch. The inscription, cut in high relief against a background which retains traces of bright blue pigment, reads: *μούνη σὺ ξύμπασα*[v. . This is the beginning of line thirty-two of the epigram which stood in the church of St. Polyeuktos;¹⁶ the similar inscribed niche discovered in 1960 carries line 31 of the epigram and would therefore have been adjacent to this arch.¹⁷ In plan, both niche and arch present a concave curve provisionally estimated at between 5 and 8 meters in diameter. The niche has a decorated soffit,¹⁸ and it appears that these two blocks formed part of an open exedra.¹⁹ The arch (ht.

1.435 m.; figs. 6, 7) was found in the light debris layer of Q/13, overlying an undecorated curved cornice block.

7. Body of *peacock*, carved in the round; breaks at neck, legs, and tail (l. 0.52 m.; fig. 8). Found in area of crypt.

8. Right eye of *peacock*, with traces of crest (maximum length of fragment 0.14 m.; fig. 9).

The variety of motifs and the degree of enrichment are no less remarkable than the consistently high quality of the carving. That the flat and formal carving of the hook-frieze (no. 1 *supra*, fig. 10) is contemporary with the luxuriant, plastic, and underdrilled carving of the arch's spandrel (no. 6 *supra*, figs. 6, 7) can be seen from the pier-head (no. 5 *supra*, fig. 13), where flat fretwork and undercut vine-stem appear together. This pier-head closely resembles, apart from its rosettes, the piers of the so-called *pilastri acritani* in Venice,²⁰ confirming our discovery last year that the latter are Constantinopolitan work, almost certainly from St. Polyeuktos.²¹ Furthermore, a block in the storerooms of the Archaeological Museum was recognized by Dr. Firatlı as being part of a pier identical to the pair in Venice (fig. 15).²² It is possible that the west end of St. Mark's contains more *spolia* from St. Polyeuktos, and we hope in due course to study this question in further detail.

THE CHURCH: SUMMARY AND DISCUSSION

Any doubts about whether the church of St. Polyeuktos had in fact been located in

¹⁵ On the better preserved face, the upper border has four rosettes, the innermost of which is distinguished by three layers of petals. This cannot have been the central rosette of a row of seven, for a glance at the relation of these rosettes to the fret shows that, if the fret was symmetrical, there was an even number of rosettes. If, for example, the more elaborate rosette is one of the central pair in a row of eight, the pier would have been about twice the width of this fragment, i.e., about 0.88 m.

¹⁶ *Palatine Anthology*, I, 10; cf. Mango-Ševčenko, *op. cit.*

¹⁷ Mango-Ševčenko, *op. cit.*, p. 243, figs. 3, 4.

¹⁸ *Ibid.*

¹⁹ *Pal. Anth.*, I, 10, 58 is thus seen as a reference to exedrae. A central arch with flanking conches (decorated with peacock feathers?) appears in an open columnar scheme in a famous illumination in a manuscript of the homilies of James Kokkinobaphos (Bibl.

Nat., gr. 1208, fol. 3^v.; cf., e.g., R. Krautheimer, *Early Christian and Byzantine Architecture* [Harmondsworth, 1965], frontispiece); the present discovery in a sixth-century Constantinopolitan context may be thought to strengthen the case of those who see in the illumination a representation of Justinian's Holy Apoosles. The conch of an apse suggested to one sixth-century writer a peacock's tail outspread: cf. Paulus Silentarius, *Descriptio* (ed. by Ducange *apud* Migne, PG), 357.

²⁰ A restored width of ca. 0.88 m. (as suggested in note 15, *supra*) would be appropriate for the top of a pier of *pilastri acritani* type.

²¹ Cf. "First Preliminary Report," p. 234, note 5.

²² Museum no. 4428, said to have come from the region of Koca Musatafa Paşa Camii; the block is a thin slab, evidently cut down for reuse face downward in a pavement (ht. 0.645, w. 0.84, thickness 0.085 m.).

1964 have been dispelled by the recovery of the ground plan and by the consistency of the finds. Although only substructures survive *in situ*, the site has yielded considerable information on the architecture and decoration of this early sixth-century church and on its subsequent history. The church has been dated to the years 524-7,²³ and the rich variety of its carvings will radically affect current views about Constantinopolitan sculpture of this period.

In view of the potential architectural importance of a large metropolitan church of this date, we may briefly review the principal facts which have so far emerged, and consider some possible inferences. In its simplest terms, excluding narthex and apse, the church is a 52-meter square. Internally, the most distinctive features are two longitudinal foundation walls of extraordinary thickness and depth, suggesting a basilican plan with a mighty superstructure. A dome, appropriate in sixth-century Constantinople, is suggested by the square plan, the character of the foundations, the presence of open exedrae, and perhaps by the epigram;²⁴ that it was a central dome is suggested by the square plan and by the central feature (ambo?) at floor level. While none of these considerations is by itself conclusive, their concurrence does prompt the question whether St. Polyeuktos foreshadowed St. Sophia in design, and, if so, whether it could be an earlier work of Anthemius and Isidorus.

TURKISH REMAINS

Intrusive Turkish structures in the area of the church were recorded at four points: trenches in K/16-17 and S/18 revealed large foundations of timber-laced concrete, probably part of the former Karagöz Camii;²⁵ and in P/10 and Q/11 were found staircases of a late period (nineteenth century?) leading down into the Byzantine vaults, which were then in use as cellars or fire shelters. The Turkish pottery, discussed

infra, provides evidence for occupation in this area from the late fifteenth century.

THE POTTERY

Pottery has been classified in three broad categories, Roman, Byzantine, and Turkish, each of which has its catalogue for the more notable items. BP. 19 thus refers to *Byzantine Pottery Catalogue*, no. 19, and TP. 185 to *Turkish Pottery Catalogue*, no. 185. The ten Late Roman sherds published last year ("First Preliminary Report," fig. D, 1-10) are now catalogued RP. 1-10 respectively. The catalogue number appears on the vessel itself. The categories are chronological divisions, which refer to period of manufacture (not to context of discovery) and which include foreign imports. The anomalies inherent in this classification are offset by its practical advantages on this particular site.

The pottery found during the present campaign is summarized by Dr. Hayes as follows:

1. *Late Roman*. Most of the Late Roman pottery found this year came from Mid-Byzantine levels, where fourth to seventh century material was present in some quantity. More than half the fine ware is *Late Roman C*, about a quarter *Late Roman B* (North African, mostly pre-450 or post-Justinian); a variety of local red-slip fabrics account for most of the rest.²⁶ A probe beneath the floor of the crypt produced a few fragments of early-mid-fifth-century types. From the lowest level of the sounding against the Aqueduct of Valens, and probably belonging to the original building period, came an early fragment of *Late Roman C* and a North African fragment with stamped palm-branch decoration.

A few Late Roman lamps were found in various contexts. These are mostly of a distinctive type (no doubt local and of the fifth and sixth centuries), with a small hand-made loop-handle attached to the mould-made body. A later development of the type, with a flattened stub-handle bearing moulded decoration, may have persisted to the tenth century; two examples, nearly intact, came from the dark Byzantine fill.

²⁶ This proportion in the main fabrics may perhaps serve as a guide to their relative frequency in the city in Early Christian times.

²³ Cf. Mango-Ševčenko, *op. cit.*; also, "First Preliminary Report," p. 234, for possible corroboration of brick-stamps.

²⁴ *Pal. Anth.*, I, 10, 57, where ἀκτίνας, usually taken to mean "rays of light," might rather in this context mean "radiating ribs" (of the dome).

²⁵ Cf. Ayverdi, *op. cit.* (note 5, *supra*).

2. *Byzantine* (cf. figs. D and 16-19). The most productive areas were the dark and light fills in U/12-13 and V/12-13, 15-16. Sherds from the dark (lower) level correspond in general to Stage IV of the Great Palace sequence, with an admixture of pieces there classified as Stage III; they can hardly be later than the end of the tenth century. Those found in the light (upper) level include fragments as late as Stage V b (twelfth century). The types represented in these two levels at Saraçhane are closely parallel to those from the Great Palace, the glazed pottery consisting almost entirely of white wares, including many pieces of the Impressed (cf. figs. 16 and D, 1), Incised, and brown-stained varieties. The lower level produced a few fragments of polychrome ware with black and white interlocked decoration (cf. fig. 19, right), and two pieces of polychrome revetment tiles with geometric motifs (cf. fig. 17). A good group of twelfth- to thirteenth-century material, comprising mainly unglazed, white ware jugs and coarse amphorae, came to light in a small brick-built chamber revealed in section on the west side of the underpass cutting. Pottery of the Palaeologan period is rare in the area of the church; the only notable pieces are a few scraps of imported Persian (Kashan?) imitation porcelain of the thirteenth century.

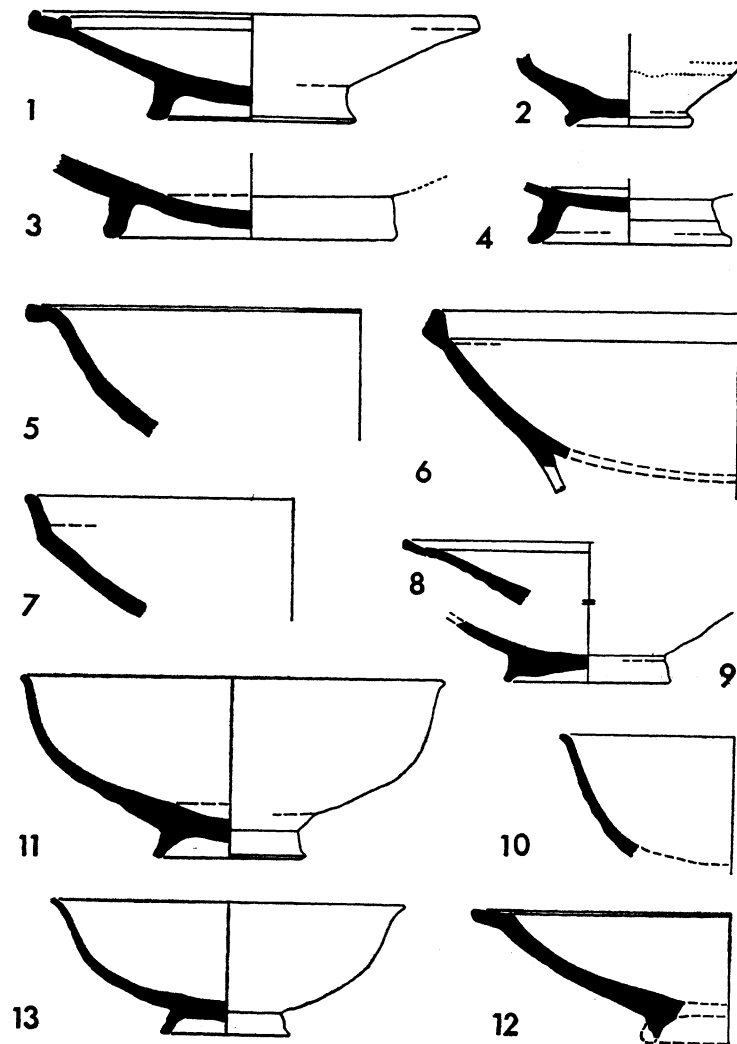
3. *Turkish* (cf. figs. E and 20-23). The Turkish levels, particularly the robber pits in the eastern half of the church, have continued to produce pottery in great quantity and often of high quality. A number of valuable groups were recovered, mainly of the late fifteenth to early seventeenth centuries.

The two intersecting pits partly excavated in 1964 (now called A and B, in M-N/15-16) were fully cleared. Pit A, the larger and earlier of the two, yielded fine and coarse wares in considerable quantity (cf. fig. E), among them much Iznik I (including the fine dish TP. 116, fig. 21) and many fragments of the thin spiral ("Golden Horn") style in blue and white; the group is evidently of ca. 1520-30. More of Pit C (L-M/8) was dug, and a late fifteenth-century date is confirmed by more finds, including a single example of early Iznik I. A later pit (D),

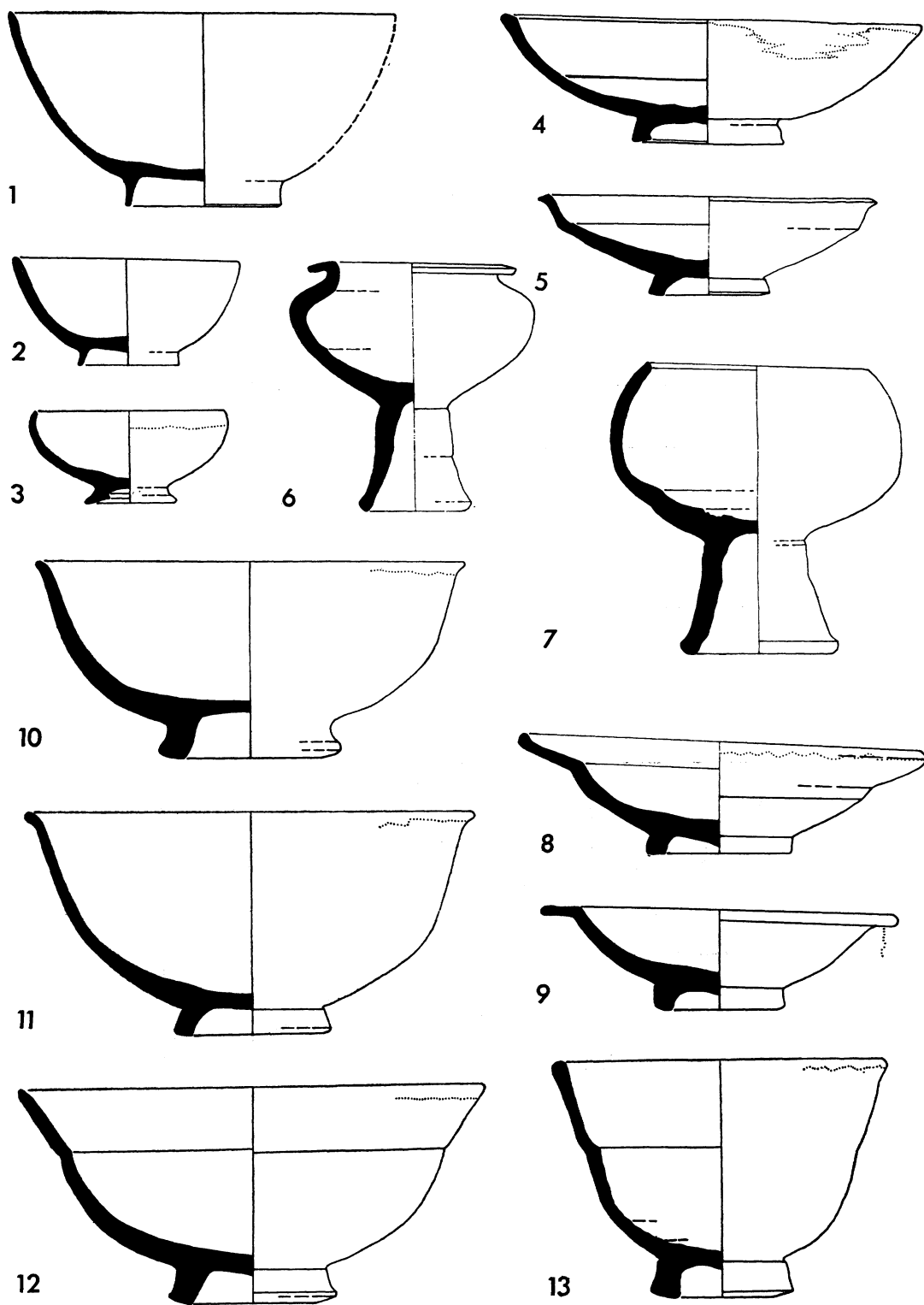
which overlaps the edge of C, yielded late sixteenth-century material. Another large group, probably mid-late sixteenth century, came from Pit E (O/12-13). The pottery from the disturbed layers in the region of the crypt is mostly of the fifteenth and sixteenth centuries; it includes many pieces of the so-called "Miletus Ware" (now known to have been made at Iznik), one of which is here illustrated (fig. 22). A small pit in V/15-16 yielded a fine Iznik dish of the late sixteenth century, together with Chinese porcelain of the same period. A fill in M/10-11, associated with Turkish structural alterations to the square room, is apparently of the mid-seventeenth century. Later groups of note include one from a well in the underpass, in which Çanakkale dishes with floral decoration occurred side by side with Kütahta cups of early eighteenth-century types (cf. fig. 23); similar associations were noted elsewhere on the site, and indicate that the Çanakkale potteries were active rather earlier than has generally been assumed.²⁷

These and other groups furnish much information on the plainer Turkish wares. In the earlier pits three main fabrics occur: *I*. A lightish ware with dark glaze (e.g., fig. E, 4, 5, 9, 11, 13). This is the predominant fabric; the most common vessel form is a deep bowl with an inner ledge (e.g., fig. E, 13). Related in fabric, but unglazed, is a series of goblets (figs. 20 and E, 6; 7 is a rare variant), which are extremely common, accounting for at least a fifth of all vessels in Pit A. The development of this type, which becomes progressively coarser, can be traced from Pit C through Pit A to Pits D and E. *II*. A red ware, with greenish glaze over a thick white slip (e.g., fig. E, 8, 10, 12). The vessel forms are related to those of ware *I* (cf. fig. E, 8 and 9, 10 and 11, 12 and 13). *III*. A thin, brownish ware with a surface dusting of mica (or similar substance) to produce a gold effect, used mainly for closed forms; a common type is a tall, spindly, two-handled flagon with combed decoration. A variety of this ware, common after the mid-sixteenth century, has a highly burnished red slip. Of these three wares, *I* and *III* are assumed to be local; *II* is less

²⁷ Cf. A. Lane, *Later Islamic Pottery* (London, 1957), pp. 65-61.



D. Selected Byzantine Pottery (1:3)



E. Selected Turkish Pottery from Pit A (1:3)

certainly so, bearing a strong resemblance to the so-called "Miletus Ware" from Iznik, where it may have been made.

The plain wares from eighteenth-century groups at Saraçhane are rather different; the commonest is a white fabric similar to the white ware of Byzantine times, and there are also plain counterparts of the decorated Çanakkale wares.

Returning to the fine wares, fragments of the canonical Iznik style are numerous, although more so in its earlier than in its later phases. In groups of the mid-sixteenth century and later a type with more loosely painted decoration is common; this may be second-grade Iznik, but more probably comes from elsewhere, perhaps from Kütahya whose potteries were already in existence in the sixteenth century. Other imports of this period include a jar which may be Syrian, and numerous pieces of Chinese porcelain, mostly blue and white, some with marks.

Pipes begin to occur in late sixteenth- or early seventeenth-century contexts. The earliest are of plain grey or white clay; these are succeeded early in the eighteenth century by red burnished types with capacious round bowls, the predecessors of the flanged types with trade marks typical of the nineteenth century.

KEY TO ILLUSTRATED POTTERY

Fig. D. Selected Byzantine Pottery

Dark earth layer

1. BP. 19. Impressed ware; white clay, light yellowish glaze. On floor, low relief decoration of horse and rider, surrounded by brown painted loops. V/15-16. (= fig. 16).
2. Polychrome ware, frag. of handled cup; gritty, white clay, orange-brown glaze on base and inside, black and thick white bands outside, center of floor white with four black dots surrounded by a black band. V/12-13.
- 3, 4. Impressed ware; white clay, light yellowish glaze. Low relief decoration on floor (indistinct on 3, radial pattern on 4). V/12-13.
5. White ware, olive green glaze; wavy combed, incised lines on inside of wall. V/12-13.

- 6, 7. White ware, light yellow-green glaze; 6 is a chafing dish, with part of vent preserved in foot. V/12-13.
- 8, 9. Small, shallow dishes; pinkish ware (with red grits in 9), orange-brown glaze splashed over part of floor. V/12-13.
10. Bowl (cf. 11); gritty, white ware, pale glaze with vertical, green painted stripes on inside. U/13-14.

Light mortary "destruction" layer

11. BP. 3. Gritty, white ware, colorless glaze; rough decoration on floor in green and sepia-black paint. M/14.
12. BP. 12. Red ware, pale green glaze on inside and over rim; incised decoration of compass-drawn circles covers inside, with dull khaki-brown glaze in incisions. V/15-16.

Pit, with Byzantine and early Turkish material

13. BP. 9. Gritty, white ware, lattice pattern with small circles in black and green paint covers inside. L/14-15. (= fig. 18).

Fig. E. Selected Turkish Pottery from Pit A

1. TP. 185. Quartz-frit ware (Iznik?); plain, turquoise glaze with bubbly surface. Profile restored from two fragments.
2. TP. 173. Iznik I bowl; floral decoration (scroll outside, individual flowers inside and on floor) in blue and white.
3. TP. 166. Thin, hard, purplish red ware, pale green glaze over white slip on inside and rim; undecorated.
- 4, 5, 11, 13. TP. 96, 208, 202, 92 respectively. Light colored (buff or pinkish) ware, with some black or brown particles; dark glaze (olive green and similar) outside and over rim, without prominent slip beneath.
- 6, 7. TP. 106, 100. Light-colored (light brown) ware, unglazed.
- 8, 10, 12. TP. 85, 200, 201. Reddish ware, with some lime and mica; green glaze over white slip inside and over rim. Shallow sgraffito decoration inside 8 (simple cross and lines on floor, oblique lines on rim).
9. TP. 84. Ware as 4, etc.; light-colored ware, pale green glaze inside, dark green paint decoration (irregular lines on floor, thin band on rim).

Photographs: figs. 16–23

16. BP. 19 (= fig. D, 1; described *supra*)
17. BP. 14. Byzantine revetment tile; glazed white ware, decoration in yellow and green, with black outlines. V/15–16.
18. BP. 9 (= fig. D, 13; described *supra*).
19. Two Byzantine fragments. BP. 13 (left): white ware with clear glaze; red paint with black dots and touches of green. V/12–13. BP. 16 (right): pinkish ware with clear glaze inside; decoration in black and white with touches of blue-green. V/15–16.
20. TP. 141. Turkish coarseware goblet. K/13–14.
21. TP. 116. Turkish dish: Iznik I, blue on white. Pit A.
22. TP. 155. Turkish dish: Iznik ("Miletus Ware"), decoration in blue and black with incised details. K/17.
23. TP. 148. Turkish cup: Kütahya, dull blue on white. Underpass.

THIRD REPORT

EXCAVATIONS at Saraçhane were resumed on 13 June 1966 for a period of ten weeks.²⁸ The main lines of the church of St. Polyeuktos had been determined in 1965,²⁹ and this third campaign was entirely devoted to further examination of the church. The adjacent underpass was opened on 28 July, and the diversionary road, which had cut a wide swathe across the site, was removed. It is hoped to tackle this central area, which should provide a complete section across the western half of the church, in 1967.

During the winter of 1965–6 the eastern part of the church (grid lines KLM), which had been fully excavated during the second campaign, was filled in to carry a high-level road. Apart from the removal of old baulks in grid lines NOP and the opening of a trench in STU/12 (which in the time available did not pass Turkish levels), our work during the present season was all in the area of the narthex and the open ground to the west (figs. F and 24).

The ground rises slightly to the north and west, and the substructures of the northern part of the narthex are exceptionally well preserved, often with substantial remains of

their cross and barrel vaults (fig. 25). This masonry, encountered close to the surface beneath modern hardcore, was choked with the familiar debris of light mortary rubble, which is attributed to the church's destruction in the thirteenth century. This overlies, at an average depth of three meters, the deep mixed fill of dark earth noted last year. Cumulative evidence of coins and pottery suggests a mid-tenth-century date for this layer.³⁰ Several simple graves were found in its surface.

Trenches outside the narthex demonstrated the absence of an exonarthex. A structure extending north of the line of the church's north wall may perhaps be a gallery ramp. Again, an external vault built against the central part of the outer wall of the narthex should probably be interpreted as underpinning for a porch or staircase from atrium to church.

At a period as yet undetermined, but not later than the dark fill, a large cistern with brick piers supporting cross vaults was inserted against the northern part of the outer wall of the narthex (fig. 26). This cistern appears to have supplemented, rather than superseded, the original cistern, whose existence can be inferred from drainpipes for rainwater built into the sixth-century church walls. Except for a few centimeters of sterile black sediment on its floor, this secondary cistern was filled with light destruction

²⁸ Our thanks for all administrative and technical facilities are due once more to the Turkish Department of Antiquities, the Istanbul Municipal Authorities, and to Mr. N. Dolunay and Mr. L. Tuğrul of the Istanbul Archaeological Museum. Our staff again included Mr. G. R. J. Lawson, Mrs. Harrison, Dr. J. W. Hayes, and Mr. C. Arthur, and we were joined this year by Misses Y. Akyürek, I. Muslubaş, P. Pfeiffer, E. Sanford, M. Turunç, and M. Williams.

²⁹ Cf. our "Second Report" in the present volume, p. 222f., *supra*. For this site, see also *Dumbarton Oaks Papers*, 15 (1961), p. 243f., and 19 (1965), p. 230f.

³⁰ The latest coin so far identified is a worn bronze of Romanus I (919–21); for the pottery, see *infra*, p. 237. [Since this report was written, a re-examination of the pottery from the dark layer suggests that it also contains some eleventh-century material.]

debris. Lying deep in this debris were very many architectural fragments of marble, including shattered window frames (fig. 27). Two of these were reconstructed, one (fig. 28, left) from fifty-six fragments, the other (fig. 28, right) from seventy.³¹ Each is three panes wide, and the preserved heights retain eight and seven panes respectively.

Farther west, trenches were opened over a wide area. In aa/17-19 and bb/17-20 extensive Turkish foundations restricted our soundings; but in Z/16-17 and aabb/15-16 the Byzantine fill was deep and mainly undisturbed. In the latter trench this light debris, overlying a deep, dark layer, was found to fill a regular series of perfectly rectangular pits in the dark layer (figs. F and 29). These pits, even retaining the clear imprint of brick courses in their dark sides, are robber-trenches of piers which had been removed immediately before the superimposition of the light layer. This is evidence of systematic dismantling in the thirteenth century.

Fragments of architectural carving in Proconnesian marble were again abundant. Mention may be made of another peacock carved in the round³² and of several more sections of the cornice decorated with crosses between deep scallop shells.³³ New items include the following:

1. Fragment of *pier*, with grapevine and central pomegranate beneath crowning fret motif (U/15; ht. 0.615, w. 0.47 m.; fig. 30). This fragment exactly matches the so-called *pilastris acritani* in Venice, which have been shown in our earlier reports to have come from St. Polyeuktos.
2. Rectangular *pedestal*, with two adjacent faces decorated, two roughly dressed (Z/16-17; ht. 1.26, w. 0.73, thickness 0.73 m.; fig. 31).
3. *Impost*, decorated with repeating motif of upright sprig set against nine-lobed "leaf"; the lobes retain traces of bright blue pigment (VW/17; ht. 0.26, base l. 1.335, w. 1.05 m.; fig. 32).

Deep in the destruction layer of the narthex (U/16) were found substantial fragments

of a series of small figured panels of marble (figs. 33-38). The back surface of each is polished (suggesting that the panels decorated some sort of screen—perhaps even a templon?), each is pierced in the lower center by a rectangular dowel hole (for fixing, or for a pin from which something might be suspended?), and each has a frontal bust in relief which had been systematically defaced. This damage, inflicted before the church's destruction, is most easily attributed to the outbreak of Iconoclasm, which thus becomes a *terminus ante quem* for the reliefs. The series is as follows:

1. Christ, with crossed nimbus, hair to shoulders, medium-length pointed beard, left hand draped, codex with cross and studs (ht. 0.38, w. 0.35, total thickness 0.08 m.; fig. 33).
2. Virgin (with nimbus) and Infant Christ (ht. 0.36, w. 0.36, thickness 0.095 m.; fig. 34).
3. Apostle A,³⁴ with medium-length pointed beard and codex with cross; part of the left side of the face survives, showing the modelling of the cheek and the cutting of the eye (with lightly drilled pupil) and beard (ht. 0.375, w. 0.33, thickness 0.07 m.; fig. 35).
4. Apostle B, with codex with cross (ht. 0.38, w. 0.355, thickness 0.06 m.; fig. 36).
5. Apostle C, with studded codex, left hand draped (ht. 0.38, w. 0.34, thickness 0.065 m.; fig. 37).
6. Apostle D, with short beard, left arm hidden, no codex (ht. 0.36, w. 0.34, thickness 0.05 m.; fig. 38).

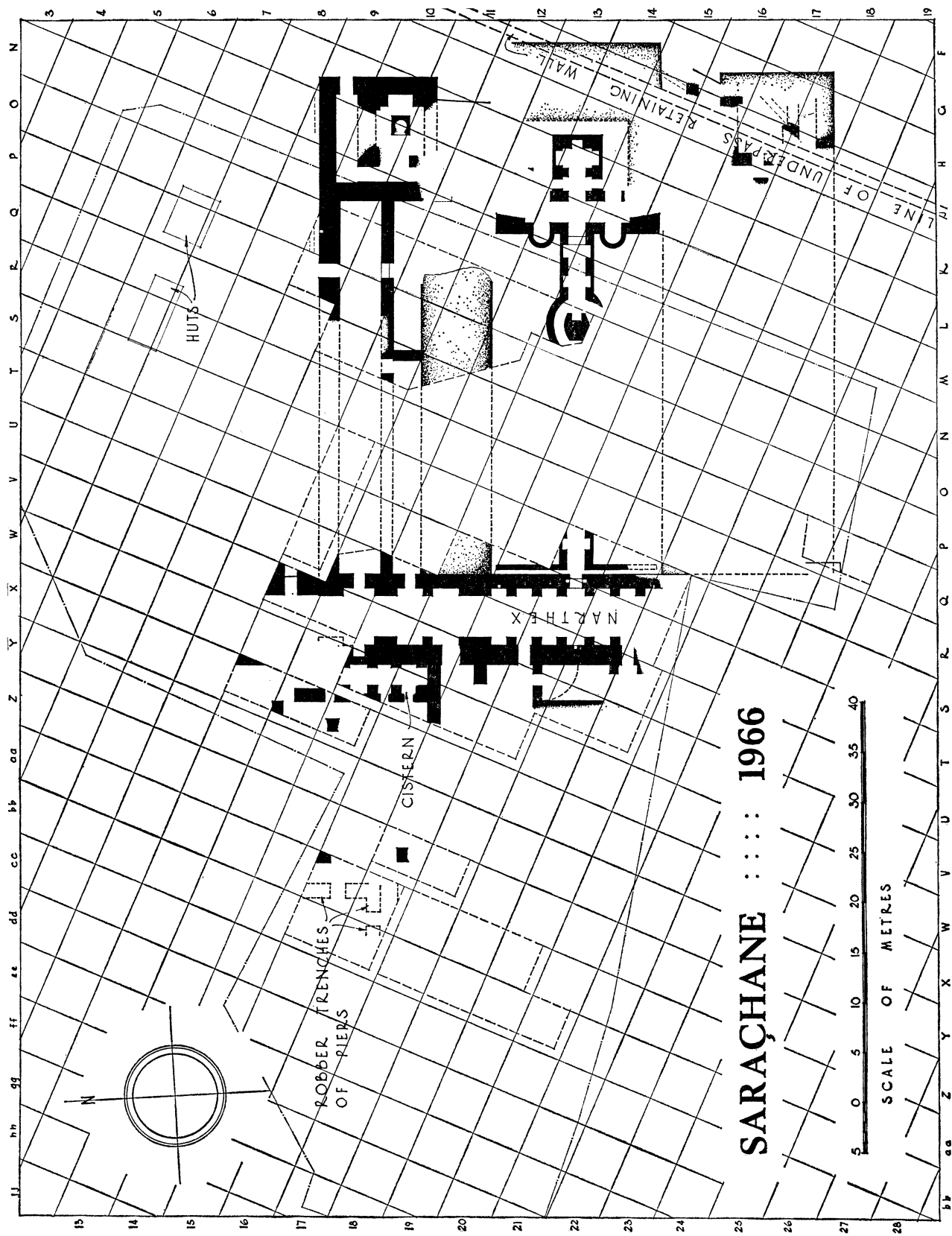
A fragment of a seventh panel came from a modern layer in T/19; only the upper edge is preserved (w. 0.41 m.), with the crown of a head. This panel is slightly wider than the other six (which, however, themselves vary) and possibly belongs to a separate series; the find-spot of the six (U/16) in the northern part of the narthex does correspond on the plan with the find-spot of the seventh in the southern, but this may be coincidence.

³¹ Their respective heights are 2.465 and 2.53, widths 0.95 and 0.88, and thicknesses 0.10 and 0.11 m.

³² Cf. "Second Report," p. 228, *supra*.

³³ *Ibid.*

³⁴ This is a provisional listing; it remains to be seen whether other panels come to light as the excavation proceeds, and the identity of these puzzling figures will more usefully be discussed then.



F. General Plan of Church Excavation

The carving of these small figures is very different from the church's fine architectural carving. If they are pre-Iconoclast work, they may provide our first evidence of sculptural additions to the church in the Early Byzantine period. The series exhibits surprising variations in style, from the assured formal lines of 4 (fig. 36) to the sketchy folds of 5 (fig. 37) and the more successful modelling of 1 and 2 (figs. 33, 34).

Finally, the brevity of the present interim report is a measure not of the quantity of the finds in 1966 (which were as prolific as ever) but of their generally consistent pattern. The fourth campaign will be devoted to a search for the atrium and to the excavation of the western part of the nave.

Dr. Hayes contributes the following note on the pottery:

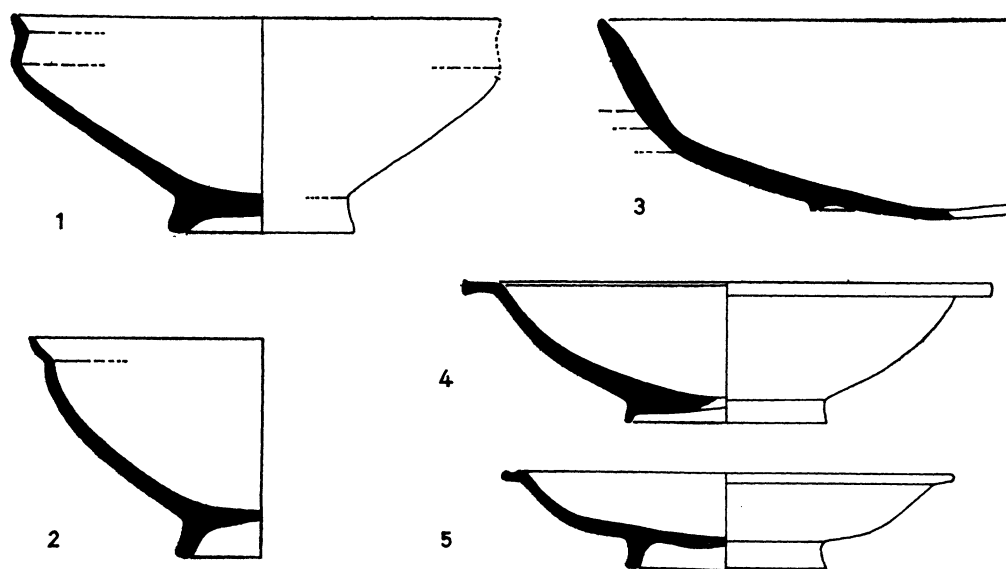
The pottery finds this season mainly confirm last year's picture. The Turkish house-levels and pits continued to yield much material, principally of the seventeenth century, a period hitherto rather poorly represented on the site. Two pit groups are particularly important: one (in STU/12), of *ca.* 1550-70, contained two Iznik dishes of high quality (e.g., fig. 42) and a fine collection of red-burnished jugs of local manufacture; the other (in VW/16-17) produced, among other pieces, a delicate Chinese blue-and-white bowl

(fig. 43) and an Iznik bowl, both of the period *ca.* 1600-1650.

Most of the Byzantine material found in 1966 came from the two extensive fills in the narthex area. The light destruction layer was more productive this year than last: finds included several pieces of fine sgraffito, red gouged wares, late white wares, and a number of fragmentary Persian imitation porcelain dishes and bowls (cf. figs. G and 39, 40). These are of the second half of the twelfth century, continuing perhaps into the early thirteenth; this is rather later than was evident last year.

The dark fill continued to produce large amounts of badly fragmented pottery of the types noted last year. These include two varieties of polychrome ware (red-spotted, black-and-white interlock), and a piece of impressed ware with a griffin motif, unusually well executed (fig. 41). A selection of unglazed cooking-pots from this layer is illustrated in figure H; these show very little change from standard Roman types.

No earlier groups were found this year, but amongst finds from the mid-Byzantine levels came a number of Late Roman lamps of at least seven different types; most of these are local versions of standard fourth- to seventh-century forms.



G. Byzantine Pottery from Destruction Layer of Church (1:3)

KEY TO ILLUSTRATED POTTERY

Fig. G. Byzantine Pottery from Destruction Layer of Church (1:3):

- 1, 2. BP. 48, 34. Red-brown ware, orange-brown glaze (partial); gouged grooves on inside of rim and floor.
3. BP. 37. Clean red ware, with pale green glaze on inside; fine sgraffito decoration (= fig. 39).
4. BP. 36. Gritty white ware, transparent glaze; black and green painted decoration on rim and floor.
5. BP. 45. Gritty white ware, marbled glaze (green, yellow, sepia).

Fig. H. Cooking pots from Dark Earth Layer (1:3):

1. BP. 55. Gritty brownish ware, slightly micaceous.

2. BP. 49. Gritty black to brownish ware, with much golden mica.

3. BP. 56 (restored). Black ware, as 1.

4. BP. 20. As 1; red, fired gray on outside.

Photographs: Figs. 39-43 (1:3)

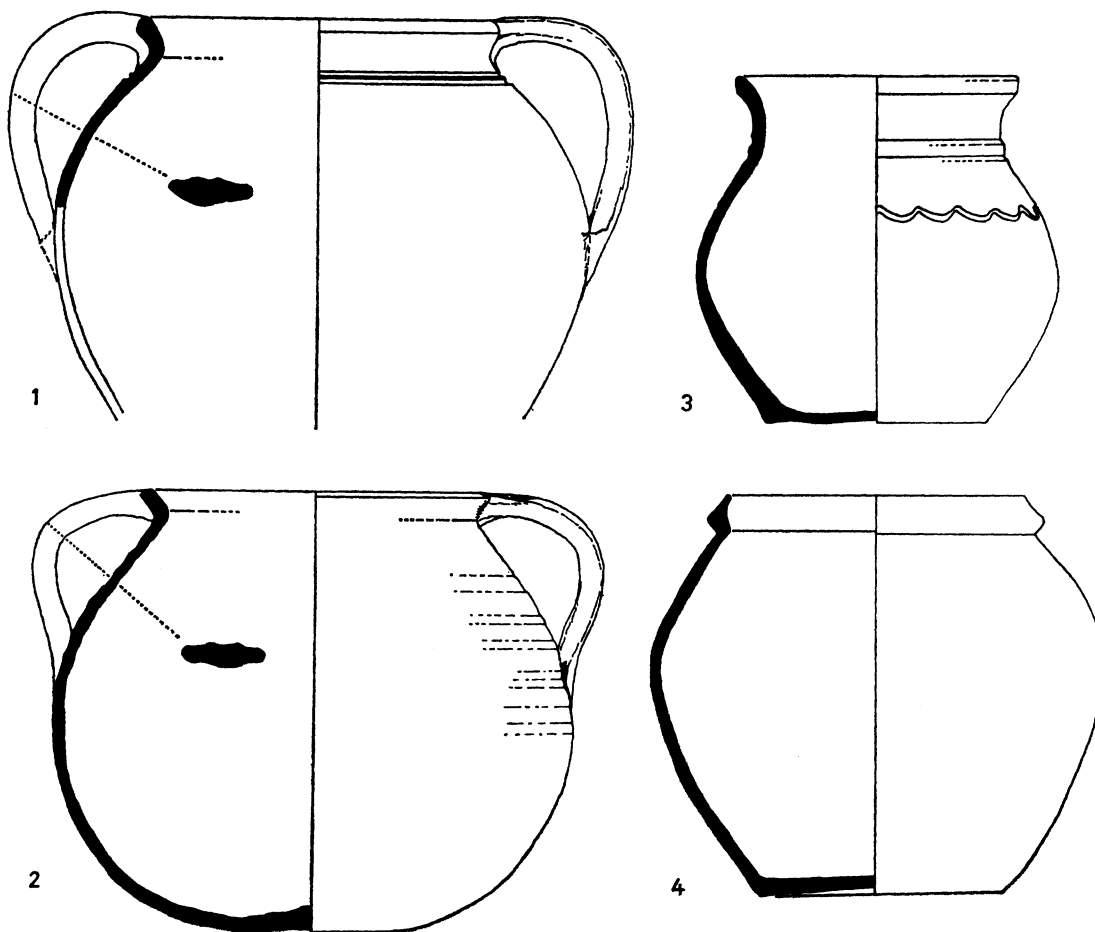
39. BP. 37 (= fig. G, 3; described *supra*).

40. Selected sgraffito and red ware sherds from destruction layer (uncatalogued).

41. BP. 54. Impressed Ware dish base, with griffin; streaky dark green glaze.

42. TP. 320. Iznik III dish; light blue ground, florals in green, purple, and relief white. *Ca.* 1550-70.

43. TP. 299. Chinese blue and white bowl; very thin walls, with light scalloping of walls and rim; birds and foliage on outside and on floor, no mark.



H. Cooking Pots from Dark Earth Layer (1:3)



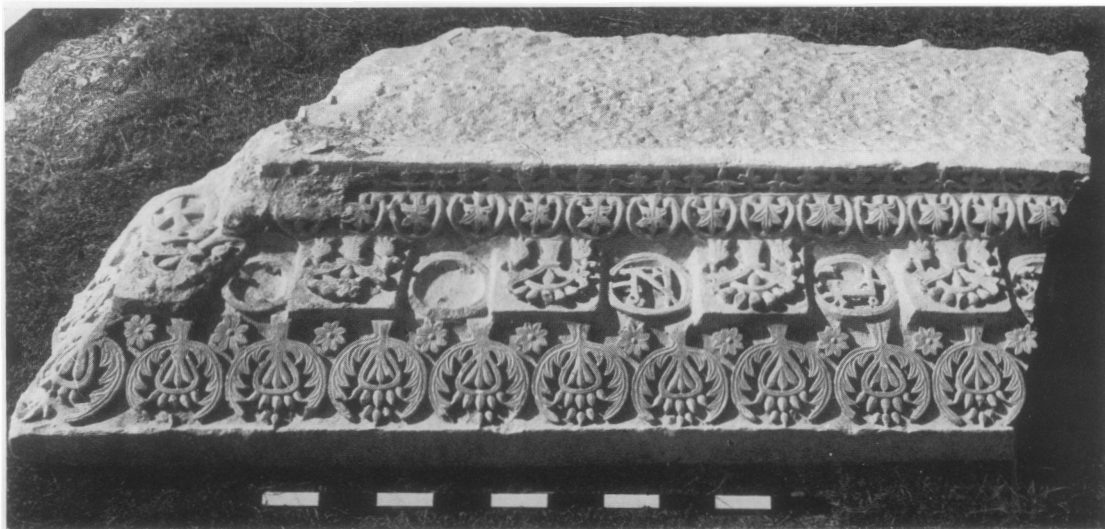
1. General View from Roof of City Hall, looking Northwest.
Crypt and Apse Platform visible at bottom left



2. Crypt, looking Northwest
Istanbul, Sarayane



3. Elliptical Structure in 0/15, looking South



4. Cornice with Monograms



5. Detail of Figure 4



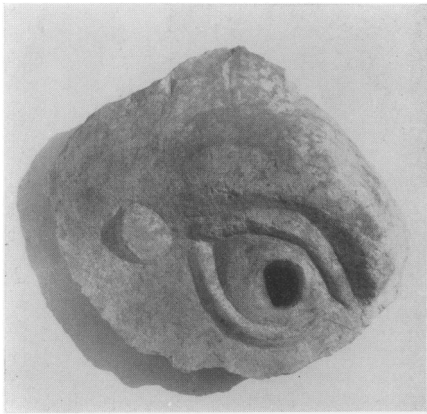
6. Inscribed Arch, with Peacock



7. Detail of Figure 6



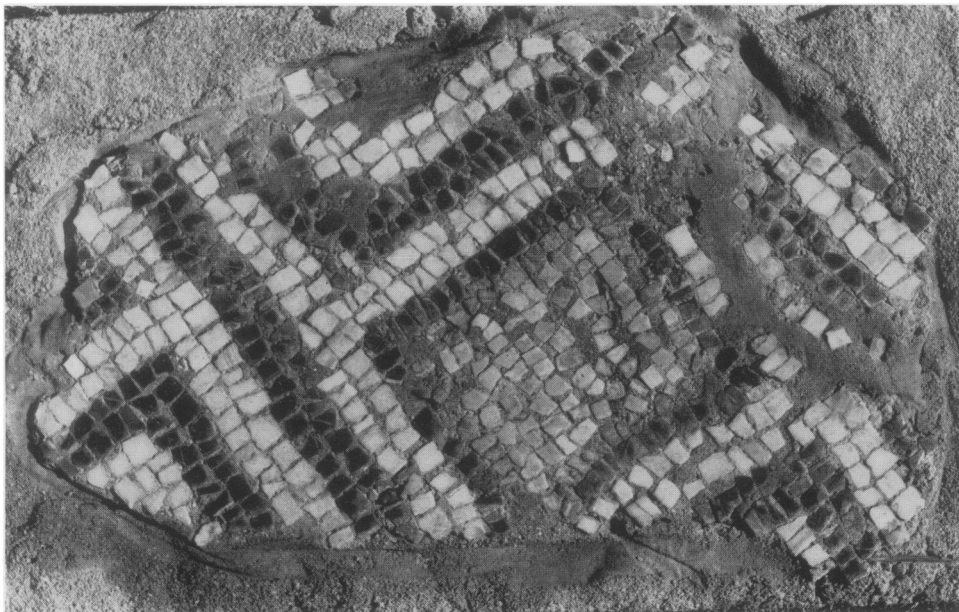
8. Body of Peacock



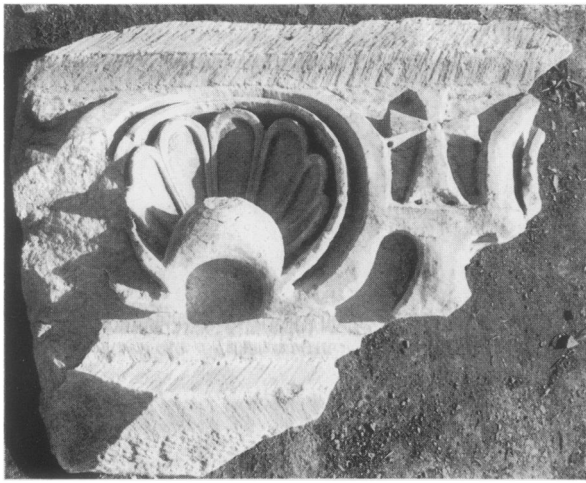
9. Right Eye of Peacock, and
Base of Crest



10. Frieze with Hook Motif



11. Fragment of Mosaic Pavement



12. Cornice with Scallop Shells



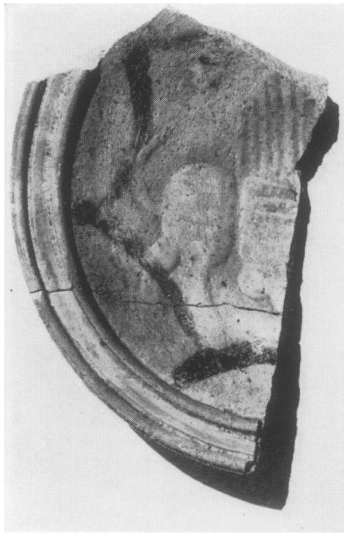
13. Upper Corner of Pier



14. Curved Screen



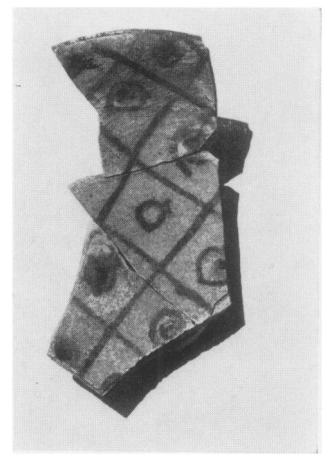
15. Marble Fragment in Archaeological Museum, No. 4428



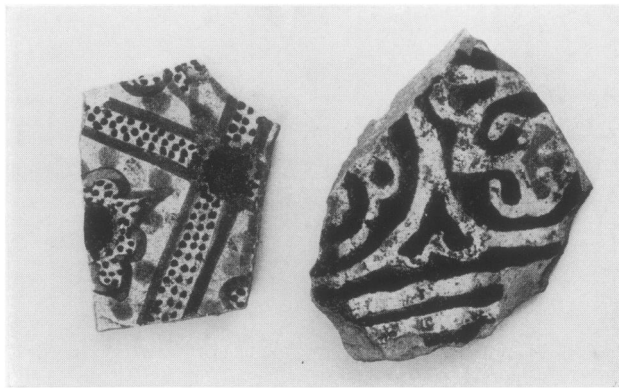
16. Byzantine Impressed Ware. (BP. 19; fig. D, 1)



17. Byzantine Revetment Tile. (BP. 14)



18. Byzantine Bowl Fragment. (BP. 9; fig. D, 13)



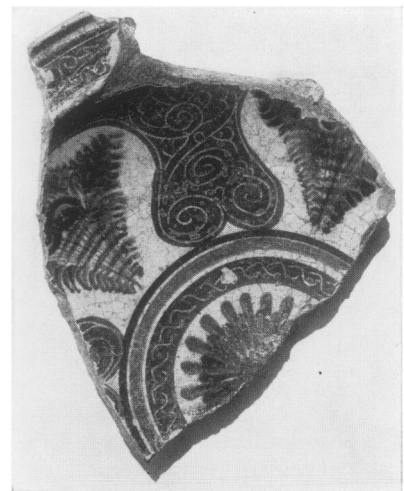
19. Two Byzantine Fragments. (BP. 13 on left, BP. 16 on right)



20. Turkish Coarseware Goblet. (TP, 141)



21. Turkish Dish, Iznik. (TP. 116)



22. Turkish Dish, Iznik ("Miletus Ware"). (TP. 155)



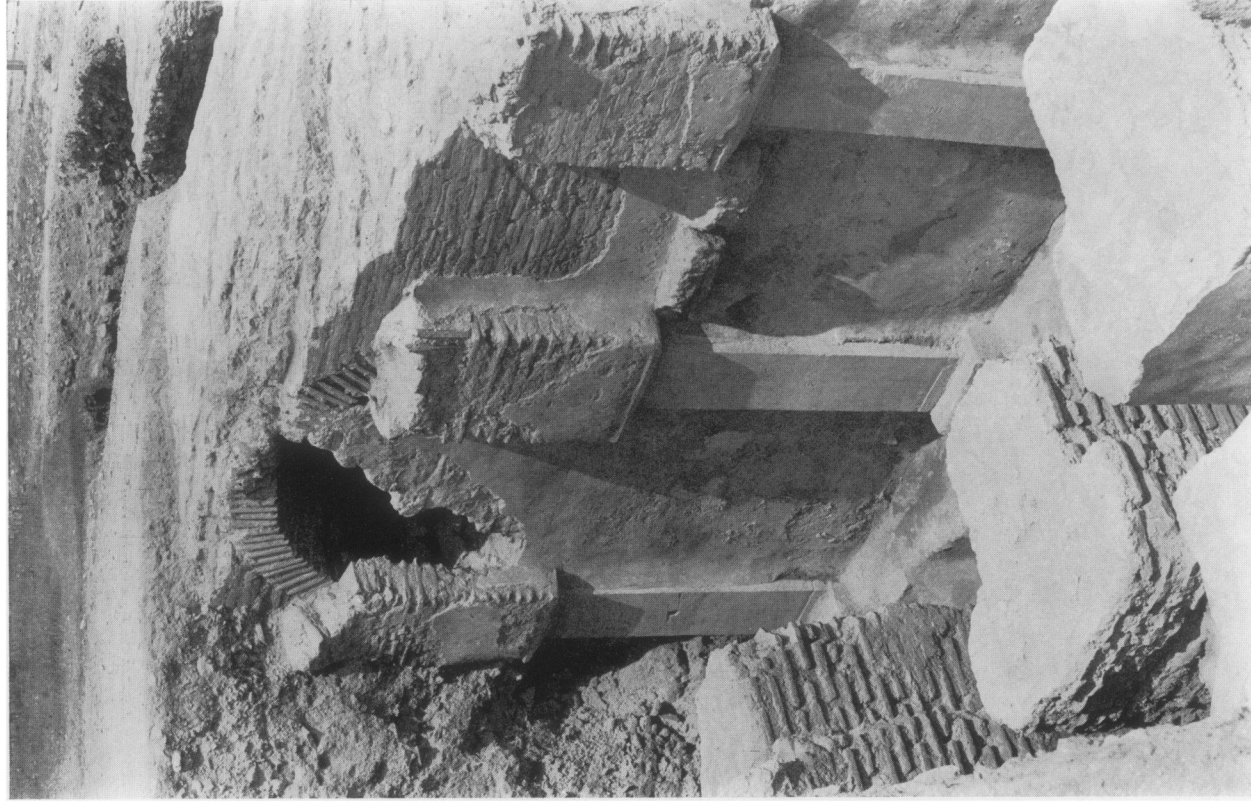
23. Turkish Cup, Kütahya. (TP. 148)



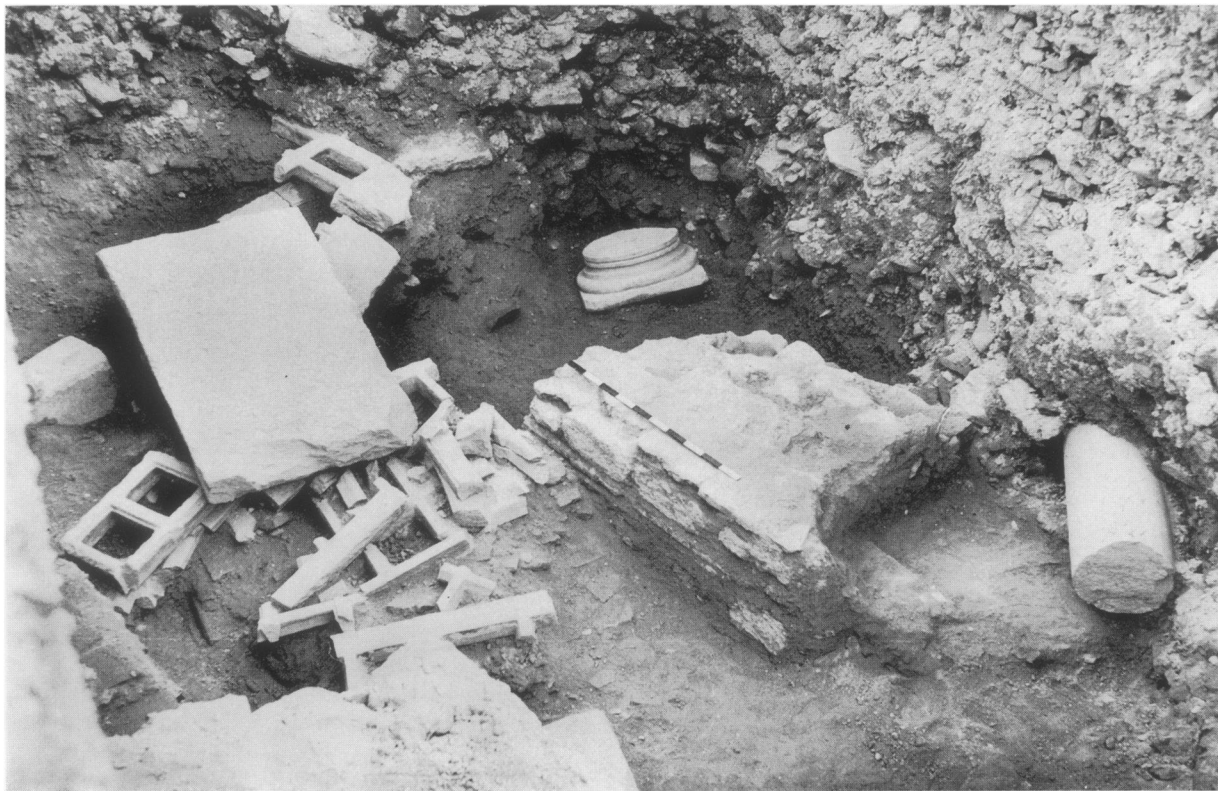
24. Sarayhan. General View of Church Excavation, looking Northeast to Aqueduct of Valens, Suleymaniye Camii, and Burmalı Minare Mescidi



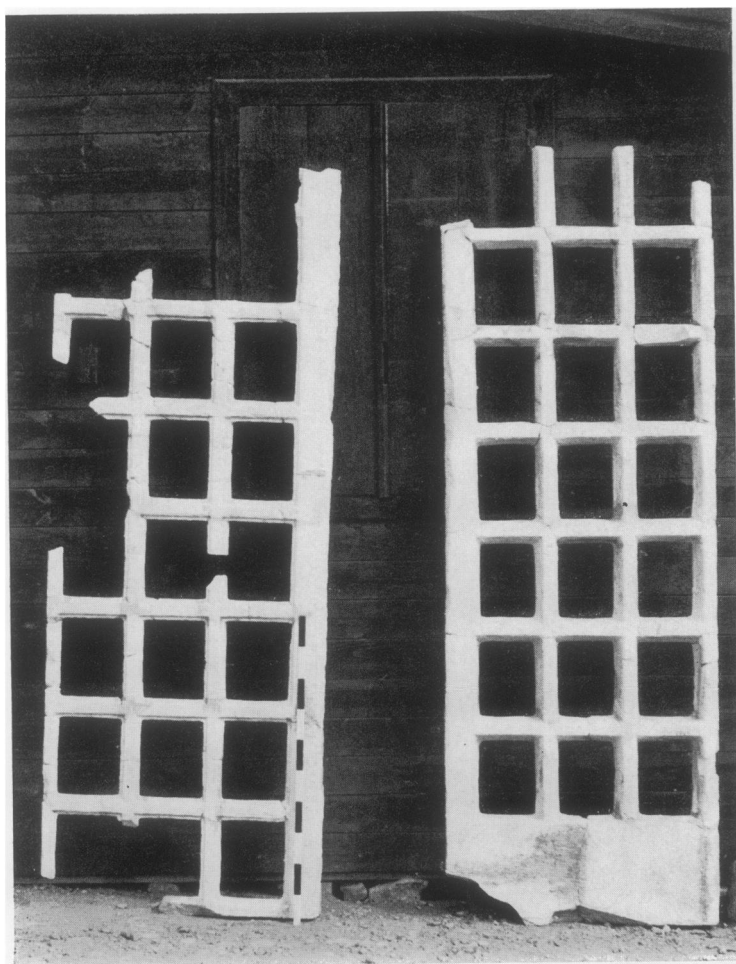
25. Detail of Narthex after removal of Light Layer (above Level of Vault Springing) and during removal of Dark Layer; V/14, looking Northwest



26. Cistern in W/14-15, looking Northeast



27. Marble Fragments as found in X/12-14, looking South



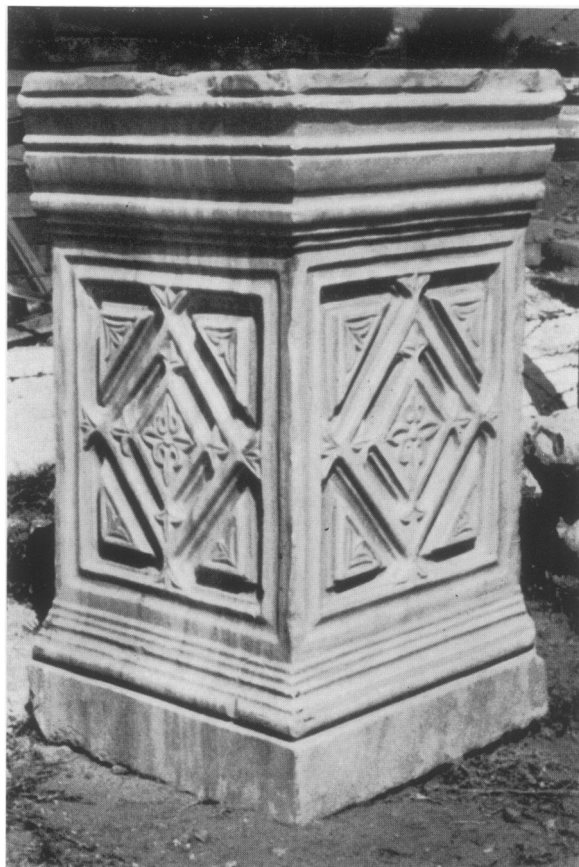
28. Two Window Frames, reconstructed from Fragments in Figure 27



29. Robber Trenches in aabb/15-16, looking South



30. Fragment of Pier



31. Pedestal



32. Impost



33. Panel with Christ



34. Panel with Virgin and Infant Christ



35. Apostle A



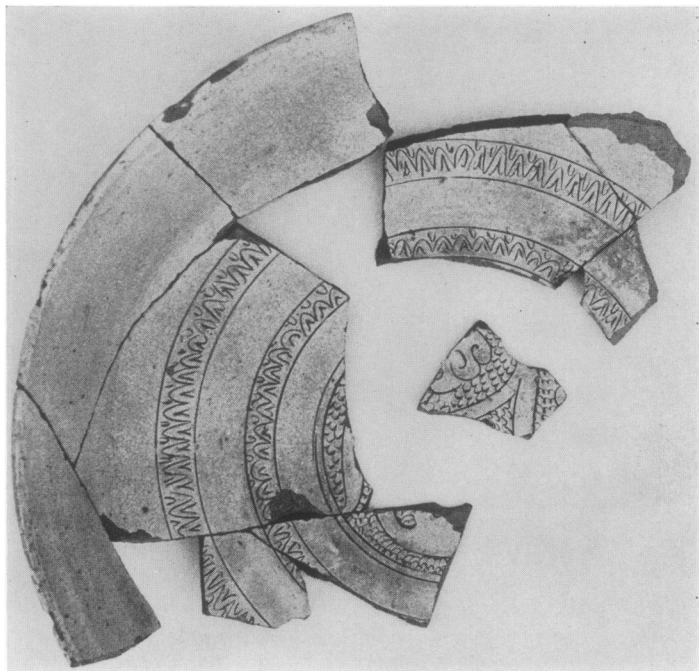
36. Apostle B



37. Apostle C



38. Apostle D



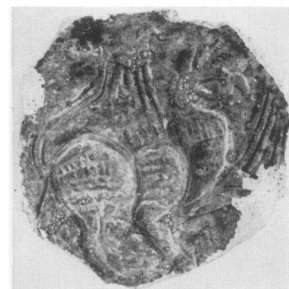
39.



40.



42.



41.



43.

Selected Byzantine (39–41), Turkish (42), and Chinese Pottery (43). (1:3)